

En Route Learnings

With a partner practice stopping an oncoming ball using foot, shin, and side-of-foot traps.

Control an oncoming ball then kick it away.

Work with a partner to maneuver and defend a goal by tackling, trapping, and sending the ball away.

Work with a partner to attack a goal by dribbling, passing and shooting.

Work in a two-on-two setting to attack and defend a goal.

Teach To The Objective

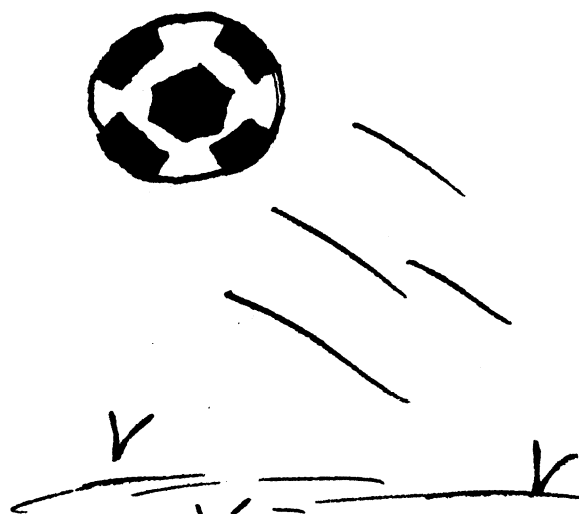
Begin with a rolled ball then shift to a less controlled kicked ball.

Emphasize to learners the need to focus on each En Route task in order to gain control of their bodies and the balls as the practice these open skills so that as more players are added and the environment becomes increasingly more complex they will have developed these fundamental skills.

Monitor Learner Progress

Does the learner work with a partner to offensively dribble, pass and shoot toward a goal?>

Does the learner respond to the shift from offense to defense and vice versa in three out of five trials?



Grade/Level: Fourth

Concept/Activity: Educational Sport/Object Manipulation- Volleyball

Objectives: The learner will be able to:

- G.4.18. Continuously self-hit a lightweight ball five times into the air one-two feet above the head.
- G.4.19. Use an underhand serve to hit a ball to a wall above a six feet line from a distance of eight feet.
- G.4.20. Use a two-hand overhead pass to return an accurately tossed ball to the tosser.
- G.4.21. Work with a partner to keep a large ball going over a six-seven foot net.
- G.4.22. Demonstrate a beginning level understanding of offensive and defensive strategy on a small court with low net in a bounce-strike-bounce game.

EQUIPMENT: Variety of lightweight balls, vinyl, beach balls, foam of volleyball size; markings for targets, rope/net sufficient for all students in small groups, wall or other surface, indoor or outdoor area.

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Teach To The Objective

Monitor Learner Progress

4.18 Can the learner strike a ball into the air with control?

Hit the ball into the air so it can be caught without having to move.

Hit the ball into the air three times before catching it.

Hit the ball continuously while staying in a small area.

Provide the learners with a variety of balls (beach vinyl, foam) of different sizes. Encourage the learners to choose the ball that seems best for them. The emphasis is on body and ball control and not on any specific volleyball skill. Model for the learners the importance of watching the ball, how to direct the ball straight into the air, and how to maneuver the body so that it stays under the ball.

Does the learner hit the ball into the air five consecutive times within five trials?

Practice different combinations such as:
toss the ball into the air, strike it up (set) allow one bounce, set again, then catch; toss, kneel and set, stand and set, then catch.

4.19 Can the learner correctly execute an underhand serve?

Student choose a ball as discussed. Provide a model of an underhand serve, being sure to identify for the learner the keys parts fo the process:

- 1) Stand facing net, knee bent.
- 2) Rest ball in hand, extend arm across body.
- 3) Arm swings like pendulum of clock.
- 4) Fist or heel of hand strikes ball.
- 5) Weight shifts from back to front as contact is made.
- 6) Follow through.

Does the learner serve the ball above the (6 - 7ft.) line on wall in five of seven trials?

Practice the serve from a line about five feet from the wall and when three good serves over the line on the wall have been made, then step back one step gradually move back to an eight feet line, catch the rebound each time it comes from the wall.

Original practice against the wall is simply above a line six-seven feet high. Later use targets, which are either teacher or student designed for greater concentration on accuracy. When working with partners, have students return the ball after a bounce with a two-hand pass.

Design a target to place on the wall to provide for a point-of-aim to practice the serve.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Work with a partner
on opposite sides of
the rope/net and serve
to each other.

Make targets to help
with accuracy of serves.

4.20 Can the learner use a two-hand overhead pass?

Student choice of ball as above. Provide model and
identify for the learner the key parts of the two-hand
overhead pass.

Work with a partner
to hit an accurately
tossed ball by
using a two-hand
overhead pass.

- 1) Fingers spread with thumbs and index fingers forming
"window to the sky".
- 2) Lift arms above forehead.
- 3) Keep eyes on ball and move feet to get under ball.
- 4) Contact ball with fingertips - no palms.
- 5) Keep elbows out and bent when receiving bend knees.
- 6) Arms and wrists should "give" upon contact then push
the ball upward.

Design a target for
a partner to hit
when practicing the
two-hand overhead
pass.

"Volley - Golf" - Set up a circuit with a variety of
targets (trash can, hanging hoop, hoop on floor, tape
mark to side, etc.) Let partners move through circuit with
one tossing and the other using a two-hand pass to hit the
target. Learners keep score on a "volley-golf card" of
the number of trials to hit each target.

Play "Volley-Golf" to
practice the two-hand
overhead pass.

Does the learner use a two-hand
overhead pass to return an
accurately tossed ball to the
tossers in three out of five trials?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.21 Can the learner accurately maneuver the body and return a ball to a partner?

Hit the ball into the air accurately. Try not to move to keep it up.

Have a partner toss the ball so that you don't have to move to return it.

Have a partner toss the ball so that you must move to get under it before hitting it into the air.

Work with a partner to strike a ball into the air back and forth between you.

Work with a partner to keep the ball going over a net six-seven feet high.

A beach ball would be appropriate for this skill. A rope can be tied the length of the gymnasium or field and many sets of partners can work simultaneously. Be alert for those learners who need help in sharing the responsibility of this skill with a partner. If some learners have difficulty with a high rope, slope one end down and allow them to choose where they want to work. Boundaries may be teacher or student established. Challenge partners to reach a set number of volleys. Start with a toss but if they can control the ball allow them to do a soft serve.

Does the learner work with a partner to keep a large ball going over a six-seven feet net for five consecutive hits in three out of five trials?

4.22 Can the learner demonstrate appropriate offensive and defensive strategy?

Work against the wall to keep the ball going in a bounce-strike-bounce pattern.

Use a bounce-strike-bounce pattern to keep the ball going with a partner.

Work with a partner to practice "returning to home" as you are defending an area.

Practice hitting a ball "where the opponent is not" as you are playing the offensive role.

Set boundaries to use as you keep the ball going in a bounce-strike-bounce pattern.

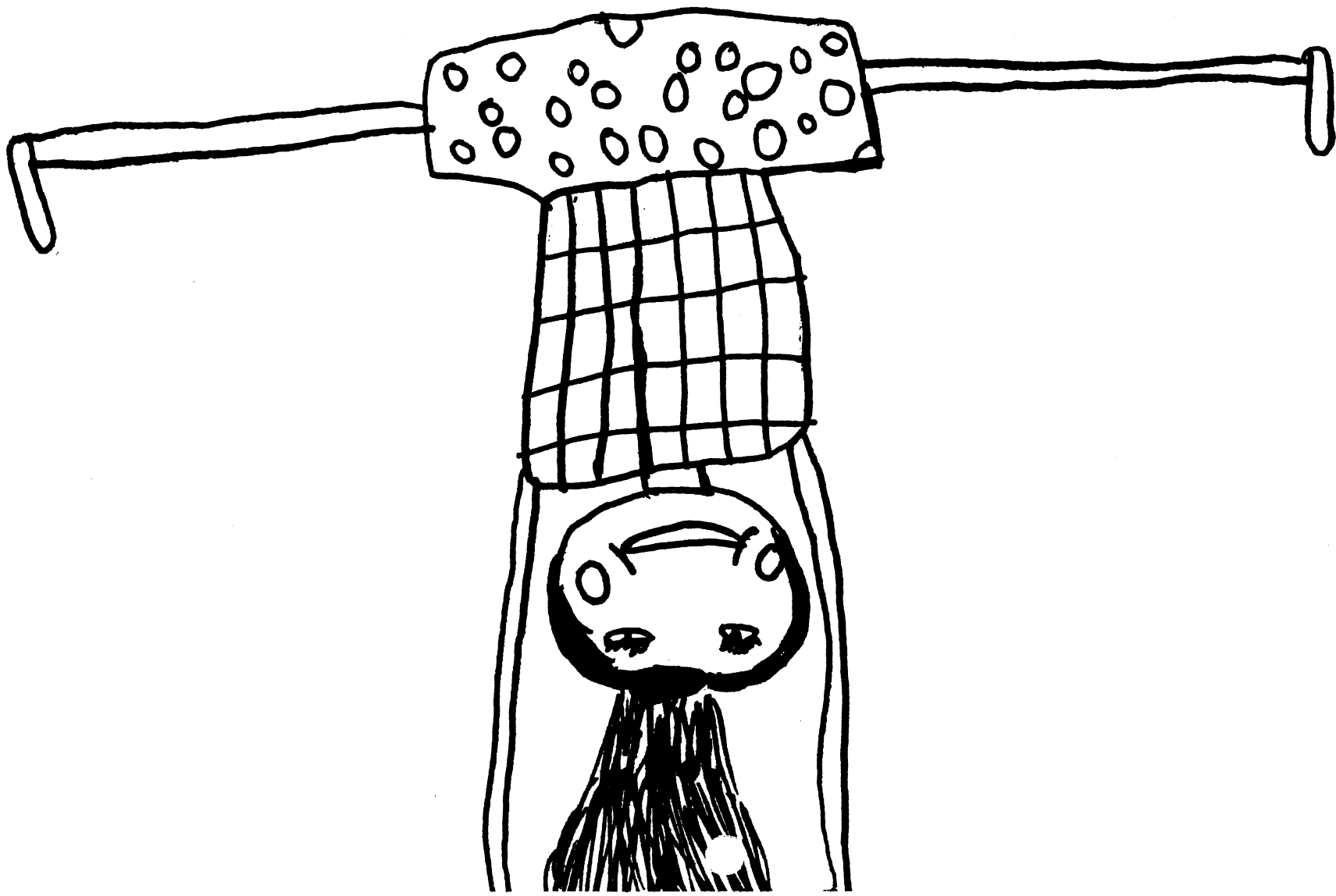
Demonstrate beginning level offensive and defensive strategy in playing "Bound Ball".

Student choice of ball as previously discussed. Provide a model of basic defensive (return home), and offensive (hit to where player isn't) strategy. Markings on the court may help learners establish their location. See activities in striking with body parts, (grade three). "Bound Ball" - Divide class into groups of six and provide court space for as many games as necessary. Volleyball size court may be used but court may be smaller if necessary due to skill level or number of groups. Net/rope height is three - four feet. Position players in two lines like volleyball and back right player serves. Allow server to move in as much as necessary to get ball over net. Ball must bounce once before being played and may be hit any number of times on a side but only after a bounce. Volleyball rules concerning balls on lines being good, scoring, and rotation may be introduced. As skill improves the hits on a side may be limited to three. Different courts may have different rules according to skill level observed at specific courts.

NOTE: In order to minimize any "negative transfer" of this practice setting into the volleyball unit, be sure to identify it as a practice setting for developing strategy. Although students at this level can begin to control body and bouncing ball sufficiently to practice basic strategy, few of them are skilled enough in volleying to allow concentrated practice of strategy.

Does the learner in a one-on-one setting of bounce-strike-bounce game use the defensive strategy of returning home and the offensive strategy of hitting where the player isn't at least twice in a three minute game setting?

Amber Housema



Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms

Objectives: The learner will be able to:

- D.4.1. Focus on the actions of specific body parts by using them to lead various non-locomotor and traveling actions. (Body Awareness)
- D.4.2. Interpret experiences and concepts in environment stimuli through movement in personal and general space. (Phenomena - Environmental)
- D.4.3. Demonstrate an awareness of the space created by other/objects while using personal and general space. (Awareness of Spaces)
- D.4.4. Demonstrate an awareness of pathways in space by exhibiting curved, zig-zag and straight floor and air patterns. (Awareness of Space - Pathways)
- D.4.5. Combine selected qualities of weight and time while focusing on the actions of body parts and total body actions. (Awareness of Weight and Time)
- D.4.6. Identify and demonstrate movements which express how the learner feels. (Express feelings and ideas)
- D.4.7. Demonstrate an awareness of the qualities of bound and free movements in personal and general space. (Awareness of Space Quality fo Movement)
- D.4.8. Demonstrate an awareness of the qualities of direct and flexible movement in personal and general space. (Awareness of Space Quality of Movement)
- D.4.9. Demonstrate skill in combining polka, heel toe polka, and/or waltz steps while performing folk dances incouple, smnall group or circle.
- D.4.10. Demonstrate skill in combining walking steps with complex patterns of interactions with a partner and group in circle and line formations.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.1 Can the learner develop a movement sequence which emphasizes the use of body parts to lead actions?

Choose one body part Use the concept of puppet-like actions to illustrate the to lead non-locomotor quality you desire. actions.

- Rise, sink
- Twist, turn
- Open, close

Choose other body parts to lead non-locomotor actions.

Does the learner make it clear which body part is leading action in three out of five action tries?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

While rising-sinking, twisting-turning, move your body leads:
-quick-slow
-direct-indirect
-heavy-light
-up-down
-right-left
-front-back

Choose a body part to lead a traveling action across the floor. The traveling action should show changes in direction, level, pathway, time, level, force, flow.

Use other body parts to lead traveling actions.

Select three different body part leads and develop a movement sequence. Use each lead in locomotor, non-locomotor movement. Use each lead to explore selected subthemes of direction, level, pathway, time, flow, force, space.

Explore one subtheme at a time using different body leads. Then combine subthemes for more complex awareness.

Be careful to continue the idea of body lead. Sometimes learners will just extend a body part and carry it from one place to another. A body lead unfolds with the movement rather than prior to it.

Sequence must have a beginning, middle and end with smooth transitions.

Combine locomotor and non-locomotor movements.

Add subthemes to encourage variety.

Does the learner make it clear that the body lead is exhibiting the quality of the subtheme?

Does the learner's lead exhibit a variety of changes of movement concepts?

Does the learner have three different body leads clearly evident?

Does movement sequence clearly exhibit qualities of subthemes?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Environmental)

Objective 2: The learner will be able to interpret experiences and concepts in environmental stimuli through movement in personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.2 Can the learner
an environmental
theme and interpret
it through movement?

Choose a "theme" you
are studying in
school or in which
you are interested
which has nature as
its essence.

Choose a theme from an appropriate environmental interest
of the learners - earth, sea, wind, rocks, clouds, white
water, fire, rain, etc. Characterize them into major
subcomponents:

- earth = rock, stream, lightening, rain.
- white water = turbulence, rocks, eddy pools, canoe.
- sea = tide, fish, seaweed.

Does the learner's theme have
depth by providing a sense of
wonder and scientific inquiry in
three out of five situations?

Choose a subtheme and
show how you think
that idea would look
in movement while in
personal space:

-Rocks on a mountain
side.

-A stream of water
running down a hill

-A slow spring rain

Explore movement potential for each subtheme.

White water for example:

- rocks - groups of solid unmoving body shapes- different
shapes, formations.
- turbulence - fast, splashing, twisting, circulating,
turning, powerful, violent.
- eddy pools - calm, collecting, serene, forgiving.
- canoe - routed, maneuvering, capsized, sized, safety.

As learners explore movements of each theme, look for
important expressive qualities:

- turbulence - fast, quick, dashing, slashing, power,
direct/indirect, twisting, circulating, etc. (While
the learners cannot be water, they can interpret the
actions of water.

Does the learner demonstrate
expressive/interpretive movements
in three out of five situations?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Choose a subtheme and show how you think that idea would look in movement while in general space:

- Paddling a canoe
- Water splashing against rocks
- lightening in a hard rain.
- low and high tides at the beach

Work with a partner to show how you think a theme would look through movement:

- fast moving river
- a light rain
- a tornado.

Work with a group to show how an idea through movement.

- a volcano
- fast moving clouds

Choose one theme and stick with it. Explore it in depth. Don't be tempted or seduced into a five minute surface wander.

If you need help, choose book and/or music sources appropriate to the theme:

- Nature Magazine
- National Geographic
- Outdoor World
- Carson, a Sense of Wonder
- Holst, The Perfect Fool Ballet,
- Spirits of the Earth, Oxford Book of Poetry for Children
- Blishen and Wildsmith,
- RCA, Adventures in Music

Practice selected movements to fit each subtheme as a whole class.

Divide into groups and have each separate group select the best or most expressive movements for each subtheme.

Put groups together to enact the nature theme.

Do the learners in their subgroups demonstrate an awareness of each other and do they interact well in three out of five situations?

Does the learner's total group convey action qualities of themes in four out of five situations?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Awareness of Space)

Objective 3: The learner will be able to demonstrate an awareness of the space created by others/objects while using personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.3A Can the learner demonstrate an awareness of space while working by self?

Choose three different traveling actions which vary the way in which you move over, under, near, far, in, or out with your object.

Creating relationships with a stationary object should precede working with people.

Have the learners use a hoop, hurdle, rope, etc, to move in, out, over, under, near, or far from the object.

Does the learner demonstrate distinct changes in two out of three situations as they move in, out, over, under, near, and far in relationship to the object?

With the use of an object, combine several body actions in a continuous action:
- move over, under over, under.
- far, near, far, near.
- show changes in locomotion, direction, and speed.

Have the learners contrast body actions when changing relationship to object:
- go over stretched, under curled
- go away fast, backward, or low level
- return slow, sideways, medium level

Does the learner effectively combine several body actions in a continuous movement in two out of three situations?

Does the learner have the ability to develop a sequence using two ways of traveling?

Choose two different way to travel in relationship to your object and work them into a sequence.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.3B Can the learner demonstrate an awareness of space while working with a partner?

Encourage learners to use space and make shapes in interesting ways.

Learner should not touch or support each other's weight at first.

While working with a partner, have one person create a shape and the second person choose a shape that:

- mirrors partner shape
 - opposite partner shape
 - uses negative space over, under, around partners body
- Have the learner work on two or three partner shapes they like in personal space, then add ways to travel out of and into those shapes moving away from and back together again by varying direction, pathway, speed, and/or type of locomotion.

While working with a partner, combine several actions in personal and general space into a continuous action sequence.

Develop three different shapes with your partner which show changes in the way you relate to each other - over, under, around, mirror, opposite.

Design a partner sequence which shows two held poses and three ways to travel into and out of those poses.

Do the learners' positions complement each other's shape by showing awareness of level direction and the use of space?

Do the learner demonstrate varied travelling actions that are timed well and synchronized?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Awareness of Space - Pathway)

Objective 4: The learner will be able to demonstrate an awareness of pathways in space by exhibiting curved, zig-zag and straight floor and air patterns.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.4A Can the learner create zig-zag pathways in personal space?

Move hands through personal space making zig-zag, straight and curved pathways.

The concept of using the hand as a paint brush is helpful.

Does the learner demonstrate pathways that are straight, curved and zig-zag in three out of five situations?

Explore air patterns that other parts can make.

Change levels, directions, speeds to explore all personal space with air pathways.

Learners should be encouraged to transfer sensations of moving with different patterns (feeling) to get away from purely functional movement.

Does the learner vary the use of body parts?

Use the body parts to lead whole body in exploration of air patterns while in one spot.

Sensations of indirect space with sharp changes or smooth curvy lines vs direct straight lines are obvious.

Does the learner clearly demonstrate changes in levels, directions, and speed in four out of five situations?

Choose three different body parts to lead an action each of which shows a different use of an air pathway.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.4B Can the learner create zig-zag pathways while traveling through general space?

Explore pathways on floor with locomotor actions.

Learners should be encouraged to feel the difference in in body adjustments to moving through space using these patterns.

Does the learner demonstrate pathways that are straight, curved, and zig-zag while traveling on the floor?

Choose a floor pattern, move to it then repeat it starting at different points.

Limit inexperienced learners to locomotor actions for their sequences.

Does the learner vary the method of of locomotion using speed and direction?

Explore different floor patterns.

- Vary method of locomotion, direction, and speed with a change in pattern.
- Make patterns bigger or smaller.

Does the learner demonstrate a variety (at least five) of air and floor patterns when performing a movement sequence?

Combine air and floor pattern into action sequences.

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Awareness of Weight and Time)

Objective 5: The learner will be able to combine selected qualities of weight and time while focusing on the actions of body parts and total body actions.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.5 Can the learner select qualities of weight and time while focusing on the actions of body parts and total body actions?

Combine/contrast weight-time qualities with actions of individuals body parts:

firm-quick, firm-sustained, light-quick, and light-sustained.

Choose one body part, then others.

Change the direction, level, and pathway of movement. Make

body parts meet-part and open-close.

With young or inexperienced dancers work with only one example at a time. Too many changes of focus confuse students.

Encourage variety in these actions by suggesting changes in use of space, body leads, base of support. Use percussive instrument to evoke qualities: drum-firm, triangle-light.

Younger learners should restrict movements to ones related to teacher or partner.

Do the learner body actions contrast weight/time qualities?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Accepting and Expressing Feelings and Ideas)

Objective 6: The learner should be able to identify and demonstrate movements which express how they feel.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.6 Can the learner express feeling through movement?

Make lists of synonym words for expression.	Dance is a natural medium in which learners can learn about expressive movement. Experiences in a unit on creative dance should include:	Do learners identify key aspects of of each work?
Look at the picture and express the emotional response.	<ul style="list-style-type: none">- Reacting to a variety of stimuli to express feelings- action words, word cards, pictures (happy, sad, lonely, joyful).- Isolating expression to different parts of the body such as hands, face.	Do learners' movements express feelings?
You are in a TV show that has lost its sound, let the viewers know how you feel by your movement.	<ul style="list-style-type: none">- Identifying movements which are appropriate for each feeling.- Using powerful words such as angry, loving, no, yes to devise movement sequences.- acting out or dancing stories or poems.- combining art with movement experiences for expression.	Can the learners use a variety of body parts for expressive movement?
Act out the story or poem with your partner, group.	Verbal discussions play an important part in helping learners express how they feel about different experiences. Initially learners will work alone but will ultimately need to express or communicate with a partner, group, class or teacher. Learners need to discover the role of self in feelings. They need to learn the difference between denying and repressing feelings. It is ok to be angry with one self or at another, but it is not OK to punch someone out because of angry feelings.	Are learners finding acceptable ways of expressing strong/negative feelings?
Use two expressive words of contrast to develop a movement sequence.	Expressive dance can contribute to a learner's emotional well being. Experiences should take place over time. Learners can learn that if they think different thoughts, they can change their mood or feelings. These abilities results in greater emotional control.	Are movements expressive of feelings shown in picture, story, poem, etc.?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Awareness of the Flow Quality of Movement)

Objective 7: The learner should be able to demonstrate an awareness of the qualities of bound and free movement in personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.7A Can the learner use single body parts to explore free and bound quality actions?

Send body part into air like it is not coming back.

The free actions should express abandonment. The bound action is tight, controlled.

Does the learner express the qualities of tenseness and abandonment?

Send body part into space so you can stop it at any point.

Free movement has an excitement about it.

Use different body parts.

Bound movement is more serious.

Use different weight qualities.

Don't push for combined emphasis too soon. Use this material to emphasize variety.

Use different pathways.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.7B Can the learner use the total body to explore free and bound actions?

Use locomotor movements.

Contrast flow with rising and sinking, opening, closing, advance, retreat, etc.

Use of images may be helpful - uncontrolled, weightless, whirl, fling, spin, equal, free, movement: Heavy, tense, freeze, careful, equal, bound, movement.

Does the learner use locomotor actions to show bound and free movement?

4.7C Can the learner develop action sequence which contrast bound and free flow?

Design an action sequence which emphasizes bound and free flow?

Design an action sequence which emphasizes bound and free movement
- by self
- with partner.

Start with teacher-designed sequences and move to learner-designed.

Example: Use action word sequences - turn, run, jump, settle-creep, pause, sink, explode.

Example: Start close to partner, move away using bound actions, explode, collapse, rise, move together freely.

Experienced learners will have little difficulty choosing and ordering other sequences and contrasts.

Do the sequences contrast bound and free movement?

Grade Level: Fourth

Concept/Activity: Educational Dance and Rhythms (Awareness of the Space Quality of Movement)

Objective 8: The learner should be able to demonstrate an awareness of the qualities of direct and flexible movement in personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.8 Can the learner use a body part to create direct and indirect actions?

Choose a body part and show me how you can move it with direct and indirect actions (vary one aspect of time, weight, pathway direction).

Have the learner choose different body parts and move them through space directly and indirectly.

- vary time
- vary weight
- vary pathway
- vary direction

While similar to pathway the intent is to focus on direct being the shortest distance between two points. Flexible is indirect by being curvy or zig-zag.

Does the learner demonstrate changes in direct and flexible actions in two out of three situations?

Does the learner demonstrate changes in speed, force and direction in two out of three situations?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.8A Can the learner use the total body to create direct and indirect actions?

Have them explore direct and flexible actions with total body actions - rise, sink, open, close, advance, retreat, twist, and turn. Vary time, weight, pathway, and direction.

Choose two of your favorite total body actions and combine them into a short sequence - Example: advance direct, retreat, flexible-open indirect, slow, close direct, fast.

Combine two locomotor actions which show changes of use of direct and flexible space.

Use a chalkboard to help define direct and flexible. Learners need to see patterns and sense air and floor patterns to see what exciting things happen when space is used flexibly.

Flexible use of space involves more than the use of the feet in different pathways. Encourage the use of other body parts gesturing in space during the locomotor action.

Combine direct and flexible with directional, time and weight words such as move up direct, backward flexible. Move heavy direct, light flexible, and so on.

Example: skip using direct space with feet, direct space with feet, arms direct forward, back, up, down-walk flexible, arms flexible wandering about in air.

Does the learner demonstrate intent clearly when using total body actions in two out of three situations?

Do the learners' total body actions show use of direct and flexible space in two out of three situations?

4.8B Can the learner develop an action sequence with partner or small group using direct and indirect actions?

Develop an action sequence with a partner/small group with an emphasis on the use of direct and flexible space.

Have the learners contrast the use of space with a partner/small group.

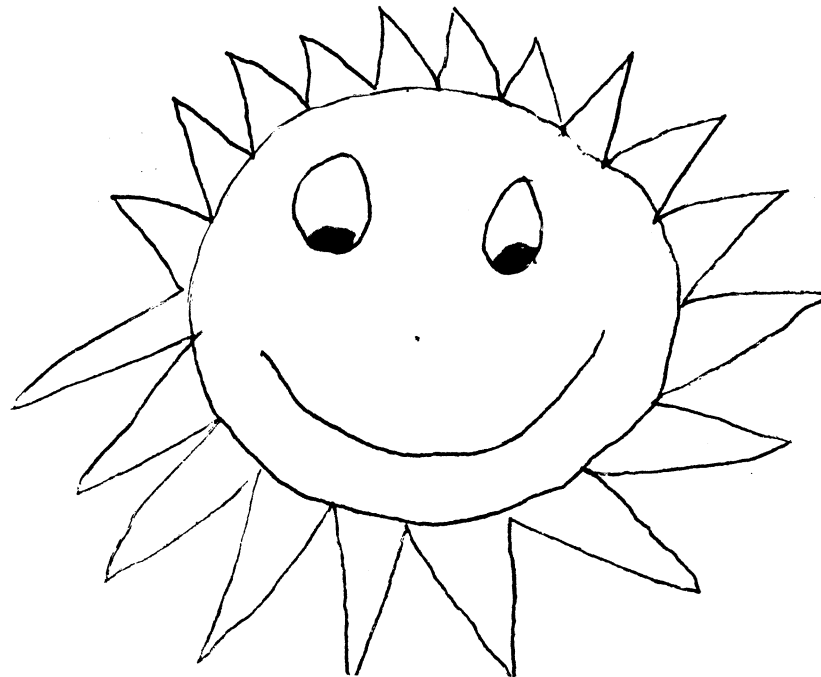
Use a theme and have develop a story line acting out of sequence.

- Meeting new persons or things in unfamiliar conditions.
- Shopping in a store.
- Walking in the woods.

All of the above.

Do the learner's actions contrast with the partner in two out of three situations?

Does the learner demonstrate actions consistent with the time in two out of three situations?



Grade Level: Fourth

Concept/Activity: Folk Dance

Objectives: The learner will be able to:

D.4.9. Demonstrate skill in combining polka, heel toe polka, and/or waltz steps while performing folk dances in couple, small group or circle formations.

D.4.10. Demonstrate skill in combining walking steps with complex patterns of interactions with a partner and group in circle and line formations.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

4.9 Can the learner combine polka, heel toe polka, and/or waltz steps to folk dance?

Same considerations as the previous objectives/ En Route learnings. Select a dance at the appropriate grade level which focuses on the polka or waltz step. Several examples are listed below and within this objective.

Choose a partner, small group and move into formation.

Perform polka, heel toe polka and/or waltz with no music.

Without music, teach parts of specific dance. Teach Part A, Part B and put Parts A and B together. Help learners do new step by self first - use vocal cues and drum. Add complexity to new step by using music (external pace), changing direction, pathway, partner. Put a new step with the one previously taught. (Heel, toe, polka, step - 8 of each).

Does the learner perform the dance steps correctly without the music in three out of four trials?

Perform polka, heel toe polka and/or waltz to music.

Give vocal cues to each step. Provide a demonstration. Do dance with learners at first, then drop out and monitor. If step is too difficult, use an easier locomotor movement. If parts are too complicated, adjust pattern to meet skill level of learners. Gradually withdraw vocal cues as learners learn sequence and can perform to music only.

Does the learner stay in step with the music three out of four trials?

Listen to music perform locomotor actions. Learn new step by self without and with music.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Change direction and pathway using new step while performing with partner or group.

Perform the dance to music.

Perform selected dance to music.
Little Man in a Fix Tantoli
Patty Cake Polka Weggis
Ace of Diamonds Rye Waltz
Hopp Mor Anika Varsouvienne
Lott Is Todd

Does the learner demonstrate the ability to repeat the dance sequence correctly four out of five trials?

4.10 Can the learner combine walking steps with complex patterns of interaction with a partner/group in a folk dance?

Similar considerations as the previous objectives and En Route learnings. Select a dance appropriate to the grade level which focuses on walking steps and complex interaction patterns. Specific examples are listed below within this objective.

Choose a partner and move into formation quickly

Use grand march to get learners with partners and move into line or circle.

Perform steps and parts to dance with teacher cues, but without music.

Help students learn new steps by themselves first - use vocal cues, drum. Teach new interaction patterns without music. Add familiar patterns to new patterns without music. Then add music.

Does the learner perform the dance steps correctly without music in three out of four trials?

Perform steps and parts to dance with music.

Give vocal cues for each step, interaction pattern. Provide a demonstration. Monitor learners. If a mistake is made, start over.

Does the learner stay in step with the music three out of four trials?

En Route Learnings

Perform new steps
(gravevine, point)
and/or new patterns
of interaction (do
si do, promenade,
cast off, reel)
to music.

Perform selected
dance to music
without vocal cues

Teach To The Objective

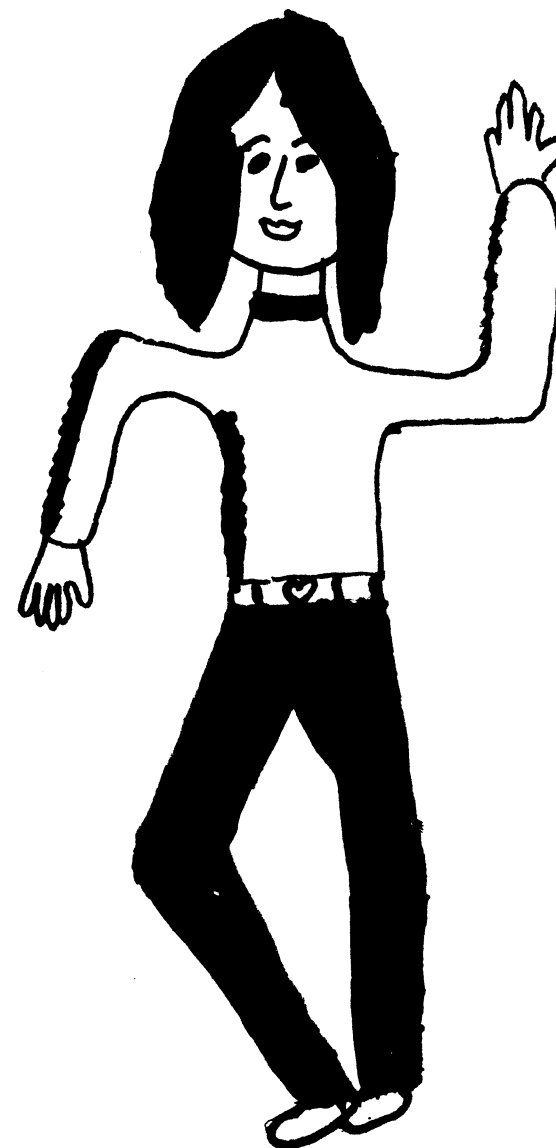
If parts are too complicated, substitute with simpler ones. Try to do own calls to instrumental music - use vocal cues, then withdraw cues and allow learners to perform dance to music only.

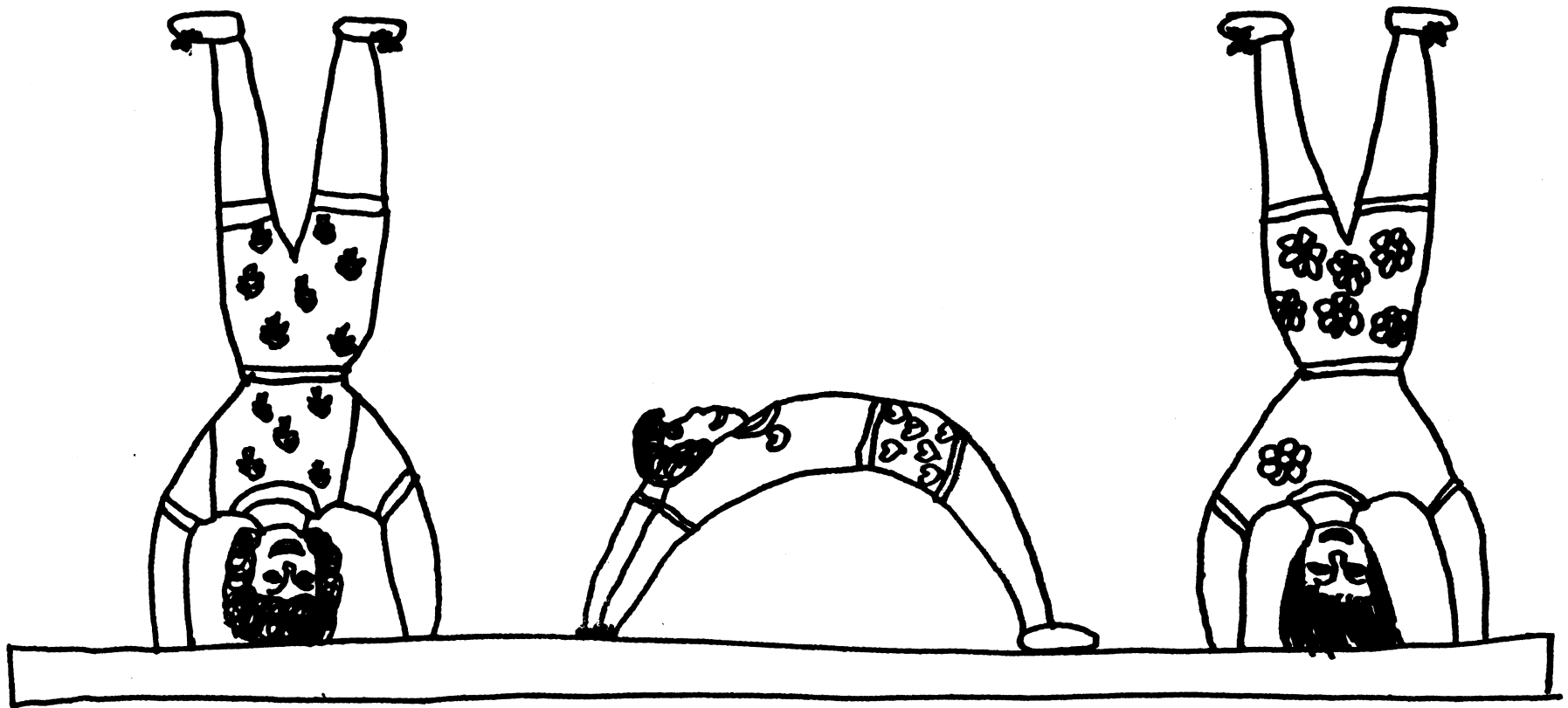
Perform selected dance to music:

Glow Worm	Greensleeves	Oh Susannah
Grand March	Miserlou	Ten Pretty Girls
Waves of Tory		Wrangler's Two Step

Monitor Learner Progress

Does the learner demonstrate the ability to repeat the dance sequence correctly four out of five trials?





Jennifer Bryant, 5th Grade
San Souci Elementary
Greenville School District

Grade/Level: Fifth

Concept/Activity: Educational Gymnastics - Body Management

Objectives: The learner will be able to:

BM.5.1. Move out of a handstand position in a variety of ways showing control.

BM.5.2. Develop movement sequences on equipment which show turning and changes of direction (backwards and sideways) and retain continuity of movement sequence.

BM.5.3. Show good extension in cartwheeling action during a movement sequence.

BM.5.4. Show explicit changes in speed in their sequences work on apparatus.

BM.5.5. Use matching, following, and contrasting relationships with a partner in their sequence work.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.1 Can the learner
move out of
handstand position
in a variety of
ways?

Come out of a
handstand position
into a forward
roll.

Come out of a
handstand position
with a turn or a
twist back onto
the feet.

Come out of a
handstand position
into another
position or action.

If learners have not come to a handstand-forward roll combination in their previous work teach for it directly. Emphasize the controlled lowering of the body into the roll. This is a good place to talk about the role of the head in determining where the body goes. Different levels of ability will determine how long students can hold the handstand position. Options for coming out of handstand include a turn on the hands, or twists into another movement, a rock back to the feet or a bridge forward (examples only). Do not allow uncontrolled landing onto the back into the roll. Cue learners to move the shoulders forward in the direction of the roll.

Allow learners to explore where they might place the feet from a handstand position. A turn involves leaving the hands where they are and twisting (or rotating) the body around the hands.

Does the learner roll out of a handstand in good control?

Does the learner incorporate a controlled turn or a twist out of a handstand and back onto the feet?

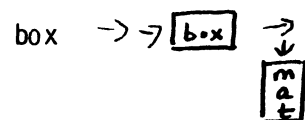
5.2 Can the learner change direction in a sequence of work without losing continuity?

Use a spin, turn or twist to show a change in direction.

Put together a sequences of work on the floor showing a change in direction.

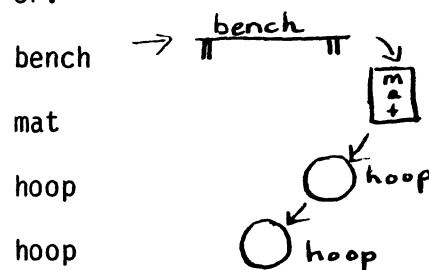
Continuity means that there is no unintended pause or break in the movement (no relaxing).

Put pieces of equipment together that encourages directional changes such as:
beam



mat

or:



mat

hoop

hoop

Reinforce actions put together that make sense in terms of continuity of movement.

Give learners time to practice and explore different combinations.

Does the learner develop a sequence on a grouping of apparatus that:

1. include a directional change?
2. has a clear beginning and ending?
3. flows from one movement to another?
4. shows clear body shape throughout with no loss of tension?
5. incorporates spin, turn or twist (rotation on the long axis)?

5.3 Can the learner develop a sequence of work on the (floor) apparatus that includes a cartwheeling action somewhere in the sequence.

Explore ways to move into and out cartwheeling actions.

Develop a sequence on the floor.

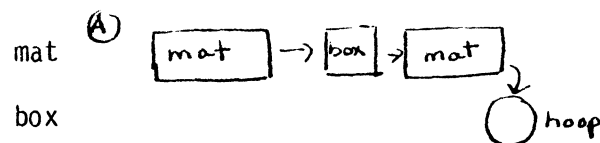
Develop a sequence on the equipment.

Before developing a sequence it may be necessary to explore ways to move into and out of a cartwheeling action without loss of continuity.

Work on the floor first and then on equipment.

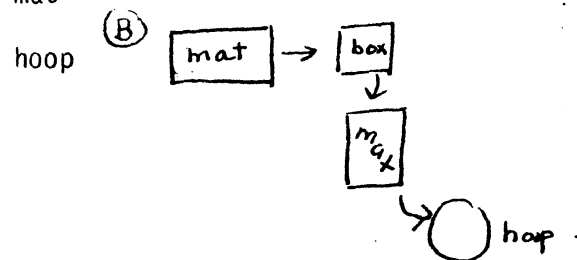
Equipment will provide additional opportunities to cartwheel on or off of equipment. Combinations of equipment should include low beams and benches that will encourage this such as:

beam



box

mat



Does the learner use a cartwheeling action in a sequence on apparatus that includes a smooth transfer of weight and transition into and out

5.4 Can the learner show changes in speed in their sequence work on apparatus?

Do a forward roll. Now do it as fast as you can. Now do it as slow as you can.

Include an action after the roll. If your roll is slow follow it with a quick action. If your roll is quick follow it with a slow action.

Choose two other movements. One you can do quickly and one you can do slowly. Make your quick very quick and your slow very slow.

Develop a sequence of three actions on the floor. In your sequence show a real change in speed somewhere in the sequence.

Develop a sequence on the apparatus showing change of speed.

Begin by exploring movements that can be combined into contrasts of fast and slow. Insist that the contrasts be extreme. Make slow very slow and quick very quick.

At first students will go to movements they are very comfortable with. Let them do this and then have them explore other possibilities.

Use combinations of equipment for sequence work.

Continue to emphasize directional changes as learners demonstrate control of speed.

When students can handle the challenge of contrasting speeds, add directional changes as well.

Does the learner put together a sequence of actions on apparatus that shows a clear change in speed maintaining the flow of the movement?
Hold learners accountable for all previous criterion for good performance.

5.5 Can the learner work with another to develop sequence using matching, following and contrasting?

Develop a sequence of two actions on the floor. Have a partner match the actions with you. Work until both of you can do them smoothly at the same time.

- increase number of movements.
- include apparatus.

Develop a sequence of two actions. Ask your partner to follow your movement. You do an action and then your partner follows one behind:

Develop a sequence of two actions with change of level and direction. Ask your partner to do the opposite of you. When you are high your partner should be low and vice versa.

Matching relationships are easier for students to work with than either following or contrasting relationships. For this reason it is a good idea to begin with those.

Matching = Make your action the same as your partner.

Following = Do the same sequence as your partner but follow one action behind what they do.

Contrasting = (Level, Direction or Speed)
If your partner does their action forward you must do your action backward.

Although the criteria for good performance includes the quality of the relationship, do not neglect the quality of the movement itself or other aspects of sequence work previously developed.

Give learners time to explore different kinds of sequences as well as time to refine and polish their work.

As learners show competence in following and opposition (contrasting) of partner tasks increase the number of movements and include apparatus work.

Does the learner design a sequence of work with a position showing:

1. a matching relationship with all movement synchronized together?
2. a following relationship with one partner one move behind the other?
3. a contrasting relationship of level/speed or direction?

Develop sequence of two actions that shows a change in speed (level) (direction). Ask your partner to do the opposite of you. When you are high your partner should be low, when you are low your partner should be high.

- increase number of movements.
- include apparatus work.



Grade/Level: Fifth

Concept/Activity: Educational Sport Object Manipulation - Tossing/Throwing

Objectives: The learner will be able to:

- G.5.1. Use an overhand throw to hit an area on a wall above a five foot line from a distance of fifty feet.
- G.5.2. From a stationary position, throw accurately on different trajectories to a partner who is moving up, back and laterally.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

EQUIPMENT: Hand size ball per learner and hoops or other targets.

- | | | |
|---|--|--|
| <p>5.1 Can the learner use a mature overhand throwing pattern to throw a ball fifty-five feet?</p> <p>Use whole body rotation and opposition as you throw.</p> <p>Throw and hit a large target at least forty-five feet away?</p> <p>Throw overhand to the wall above a five foot line. Hit the target five times in a row at varying distances from thirty-five to fifty feet.</p> | <p>Different ways to challenge the learner to "throw hard" need to be considered. Some practice may be through the use of hoops or other targets on the ground. Place targets sixty feet out and with a partner to retrieve the ball after a bounce. Scores of successful hits on distance and wall targets may be recorded. Adjust the distance and the ball to give individual assistance to those unable to complete the throw.</p> | <p>Does the learner use a "mature" throwing pattern to throw a ball fifty-five feet in five out of eight trials?</p> |
|---|--|--|

En Route Learnings
Learning Experiences

Teach To The Objective

Monitor Learner Progress

**5.2 Can the learner
make accurate and
catchable throws to
a moving receiver?**

Throw to a partner
using high, low and
medium trajectories.

Make catchable
throws to a partner
moving forward,
backwards, or to
either side.

Use throws, on
different
trajectories, that
are catchable by a
partner who is
moving up, back and
laterally.

Guided practice should be arranged to throw to a partner moving sideways, forward and backward. The direction may be guided by teacher command and/or by student choice, but all directions should be used. The receiver is to keep running "through the ball" so the thrower will be able to better understand leading. The same setting should be arranged for throwing at all levels.

Games of three person keep away, two-on-one, two-on-two may be used to apply these throwing skills. The learner needs to understand the appropriateness of a particular trajectory or kind of throw in different settings through modeling and discussion. Through examples and practice, the learners should understand the word trajectory.

Does the learner use different trajectories and throws accurately to send the ball to a receiver moving forward, backward and laterally in five out of eight trials?

Grade/Level: Fifth

Concept/Activity: Striking/Paddle/Racket Activities

Objectives: The learner will be able to:

- G.5.3. Use a racket or paddle with an "all" ball, to hit in a bounce-strike-bounce pattern while working with partners in a two on two cooperative (continuous counting) setting - both against a wall and over a three feet high rope/net.

EQUIPMENT: Short handle racket or paddle and tennis size high density foam or "all" ball per student.
Wall space and low net like obstacles for each group of 2 (or 4 if limited space),
indoor or hard surface outdoor area.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.3 Can the learner work in a two-on-two cooperative setting to alternate hits both against a wall and over a net?

Working by yourself, keep the ball going against the wall in a bounce-strike-bounce pattern.

Work with a partner alternating hits to keep the ball going in this same pattern against the wall.

Work with a partner to keep the ball going in a bounce-strike-bounce pattern over a three feet net.

Work with a partner to keep the ball going across the net with two other people.

Allow warm-up time working alone against a wall, then with a partner against a wall, and partner over a low net. Provide a good model of partners working cooperatively while hitting with two other people. Be sure that learners understand the process of alternating hits, both with the partner and the other "team". Identify for the learners the necessary safety considerations and respect for other players. Boundaries may be teacher or student set. Have learners count out loud and attempt to reach a set number of "legal" (within boundaries) alternate hits. When hitting across a net, the partners may practice playing side by side and hitting appropriate returns, or may be forced to hit alternately. Remind learners of their "home" with position and have them practice striking the ball then moving to "home" as partner can strike.

Does the learner work appropriately with the partner and skillfully maneuver to contact the ball on alternating hits for fifteen seconds?

Grade/Level: Fifth

Concept/Activity: Educational Sport/Object Manipulation - Basketball

Objectives: The learner will be able to:

- G.5.4A. Demonstrate the ability to maintain possession of the dribble against an active defensive player.
 - B. Demonstrate the ability to force an offensive player to lose control of the dribble.
 - C. Demonstrate how to use offensive abilities to create an advantage.
- G.5.5. Demonstrate the following offensive skills in a two-on-two offense situation with directional goals but no baskets (with and without dribbling). The offensive abilities to be demonstrated are:
 - A. Lead passes to a teammate on the move.
 - B. Movement into an open space (cutting).
 - C. Quick accurate passes.
 - D. No traveling.
- G.5.6. Demonstrate the following offensive and defensive abilities in a two-on-two offense situation with directional goals but no baskets. The defensive abilities to be demonstrated are:
 - A. Remain between offensive player and intended line of direction of pass.
 - B. Maintain an awareness of where all offensive and defensive players are in the playing area.
 - C. Stay with an offensive player in a man-to-man situation demonstrating good defensive body position.
- G.5.7. Dribble and shoot a lay up and a set shot from a distance appropriate for their force abilities and from a variety of angles (set shot only) without a defense.

* NOTE: Basic skills in third and fourth grade should be reviewed before this material is introduced.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.4A Can the learner maintain possession and control of the dribble against an active defensive player?

Keep the body between the ball and the defense.

The two En Route Learnings for this objective should be developed simultaneously. Consideration may be given to focusing on one experience more than the other during the early portion of the learning. Be sure to spend learning time with focusing on both offense and defense together. Learners are ready for an aggressive defense when they no longer have to use all their energy to concentrate on controlling the dribble.

Tag games can be played with the entire group. One person is it and all others must dribble within a defined area. If the tagger touches the ball or if you lose control of the ball you must hold your ball (or place the ball between your feet) and become a frozen tagger.

Does the learner maintain possession of the dribble against equal defense for a period of thirty seconds without losing control?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Anticipate movement of the defense by cueing in on the center of the opponents body (watch the belly button).

5.4B Can the learner defend against an offensive player dribbling the ball (one-on-one) in a defined area?

Maintain a good offensive stance.

Stay with the offensive player without the ball.

Stay with offensive player with the ball.

Same as proceeding En Route Learning. Focus directly on defense and teach defensive stance and maintaining defensive stance while staying with an opponent. It may be necessary to begin without the ball. One-on-One games can be played awarding defense a point every time they force the opponent to lose control of the dribble.

Offense may also try and get past the defense toward a goal line.

Does the learner maintain a defensive stance against an aggressive dribble for fifteen seconds?

5.4C Can the learner use their offensive abilities to create an advantage?

These learning experiences should be developed simultaneously. At certain times focus may be offense more than defense and visa versa. Ultimately the learning experience must have equal focus on both.

Does the learner force the offensive player to lose control of the ball or create an error that leads to possession by the learner or his/her teammates?

5.5 Can the learner play two-on-two basketball with a direction goal (line) without dribbling and demonstrate: -accurate lead passes to teammate?

The emphasis in this two-on-two activity is the ability of offense to move the ball against defense using the pass. All of the ideas should have been developed in previous two-on-one situations. Two-on-two puts a premium on all of these skills. If necessary go back and reteach any of the skills not fully developed in a two-on-one. Points can be scored for a pass across a goal line. Rules will have to be added specifying number of passes before you can score or not scoring unless the pass is made within a restraining line.

Does the learner show three of the four offensive skills listed below in a five to ten minute game situation of two-on-two.

1. accuracy of lead passes.
2. quick passes.
3. cutting into an open space to create space to receive a pass.
4. no traveling.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

-cutting into an open space to receive a pass?

-no traveling?

-quick passes?

5.5A Can the learner play Two-on-Two basketball with a directional goal including dribbling?

When the dribble is added the focus should be on when to dribble. The pass is still the first priority and the dribble should be used only when a good pass cannot be made. If a passing or scoring opportunity presents itself the dribble should not be used. Consider the same activity presented above or design or modify a new activity.

Does the learner choose to dribble at an appropriate time in five to ten minute game situations of Two-on-Two or is the dribble overused?

5.6 Can the learner use a player-to-player defense in a two-on-two setting with a directional goal and demonstrate the ability to:
-stay between intended goal and defensive player?
-Maintain defensive position?
-Maintain an awareness of all players to anticipate pass.

Defense should be taught specifically and directly. Slow the game down to illustrate movement of each player and decisions each player has to make. Ask offense to commit themselves and then give the defense a chance to decide where they should be. Let every student (practice a walk thru. The activities presented in the En Route Learning experiences for offense can be used to focus on defense. Generally, by the time the learners are ready for an activity experience there should be equal focus on offense and defense.

Does the learner demonstrate two of three defensive abilities listed below in a five to ten minute two-on-two game situation?
-stay between intended goal and defensive player.
-maintain defensive position.
-maintain awareness and anticipate pass.

Does the defense stay with an offensive player of equal ability?

Does the defense obtain possession of the ball by forcing a bad pass before the offense scores?

5.7A Can the learner shoot a set shot with no defensive player?

The distance from which learners can shoot from will be dependent on physical factors, therefore teach for direction and form. Increased physical ability will increase distance. Review form if necessary.

Does the learner demonstrate good form in shooting set shots?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Perform a set shot from a variety of directions around the basket without a defensive player. (left, right and in front of basket).

Dribble and shoot a set shot.

5.7B Can the learner perform a lay up shot from the dominant side from a dribble?

Show dominant side arm extension and knee flexion without ball.

One step and place (lay) the ball up at the basket.

Two steps and place the ball up.

Dribble and do a layup.

Shooting contests can be held either as team oriented or self-testing in nature.

Emphasis from a dribble should be on "getting set" and making a smooth transition from dribble to shoot. Start slow and then increase speed. Consider using the same activity as above or design a new one.

The lay up shot is a difficult shot to coordinate. Do not allow learners to progress until they can do one step with consistency. Emphasis should be placed on the idea that you are not throwing the ball up but laying it up. If baskets are not lowered - shorter learners will have difficulty achieving proper form. Do not move to non-dominant side until consistency is achieved on dominant side. Shooting contest can be held as soon as consistency is achieved but self-testing is usually motivation enough for beginners.

Does the learner make two out of five set shots from a variety of directions?

Does the learner make three out of five lay ups from the dominant side with no defense?

Does the learner perform a coordinated dribble and shoot pattern in two of three trials?

Grade/Level: Fifth

Concept/Activity: Educational Sport/Object Manipulation - Soccer

Objectives: The learner will be able to:

- G.5.8. Use a two or three step approach and correctly punt a ball for a distance of thirty feet.
- G.5.9. Demonstrate legal execution of free kicks, penalty kicks and throw-ins in practice settings.
- G.5.10. Play the role of the goalkeeper in a two-on-one setting.
- G.5.11. Work as offense and defense in a two-on-two plus goalkeeper setting.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.8 Can the learner use a two or three step approach and punt the ball thirty feet?

Punt the ball from a line to target line (increasing distance from twenty to thirty feet.

Start behind a line and take two or three steps before the punt.

Continued emphasis must be on effective explanation of skills and frequent opportunities for guided practice and feedback. Sizes of groups for skill games should range from two to six.

Once initial instruction has been given, learners need the opportunity to practice without being concerned about distance, but as skill increase, the kickers need to be encouraged to kick hard. Kicking to a partner who is beyond maximum kicking distances and must therefore retrieve the ball by trapping it on the ground is good practice for both. Kicking for Distance. (Several squads of four or five players each. One squad lines up to kick and the other team is scattered in the field. Have as many squads kicking as the number of balls and space allow. Each kicker kicks three or four times depending upon number of balls available. Mark where ball lands, not rolls. Fielders may be organized to shuttle between marking, trapping and dribbling back to to kicker).

Does the learner demonstrate the ability to use a two ro three step approach to punt a ball a distance of thirty to forty feet four out of five trials?

En Route Learnings

Teach To the Objective

Monitor Learner Progress

- 5.9 Can the learner execute legal free kicks and throws-ins in a practice setting?**
- Learners may practice skills with partners or in small groups. In game settings of three on three, use these skills in appropriate fashion. The throw-in may be practiced by requiring the throwing pattern of a throw-in other games like Dodgeball or Hit the Pin.
- Make free kicks toward targets your partner sets up.
- Make penalty kicks to the target.
- Use the throw-in to hit a target set up by a partner.
- Make throw-ins to your partner.
- Execute each of the skills of free kicks, penalty kicks, or throw-ins in a modified game setting.
- 5.10 Can the learner demonstrate the defensive tactics of the goalkeeper in two-on-one setting?**
- Allow each learner to practice skill the goalkeeper in games like two-on-one, two-on-two or two-on-three. Review with the learners keys points of goaltending:
- 1) Defensive "ready" position in front of goal line.
 - 2) Rush ball when appropriate.
 - 3) Collect ball with feet or hands.
 - 4) Keep goal attended and use lateral movements to cut off angles.
- Work in a group of three to practice stopping a ball rolled by one player and clearing it out to the other player.
- Does the learner use free kicks, penalty kicks, and throws-ins legally four out of five trials?
- Does the learner demonstrate the ability to play the role of the goalkeeper in a two-on-one situation effectively in three out of five trials?

As goalkeeper move out to cut the angles at the goal from balls approaching from the side.

Work in a group of three with a goalie defending against two offensive players.

Allow three tries at goal then rotate roles.

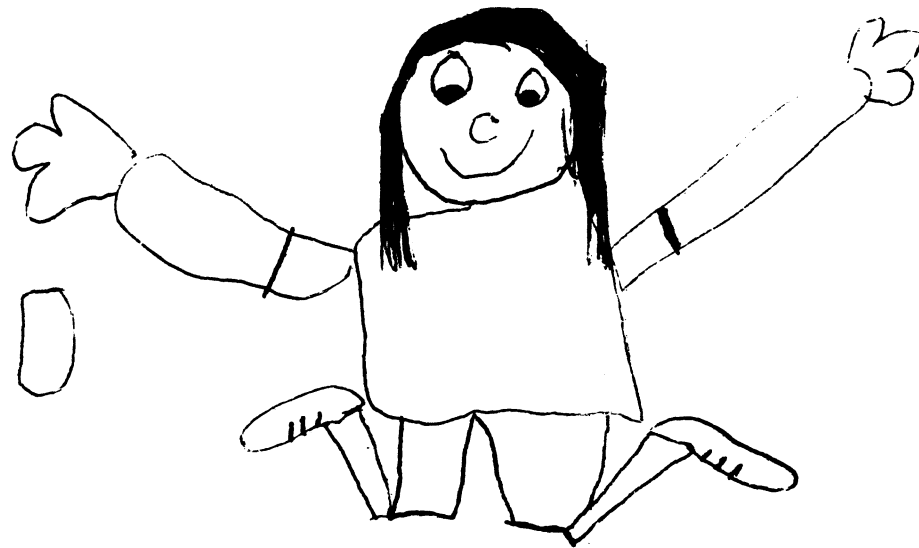
- 5.11 Can the learner work in groups of two-on-two plus goalkeepers, to alternate from offense to defense as needed in a game setting?

Players will need many opportunities to practice the swift change of roles from offense to defense in this setting. Adapt the playing area according to availability - within limits, allow players to establish own boundaries and size of goal.

Does the learner demonstrate the ability to make the transition from offense to defense (goalkeeper setting) in three out of five situations?

Work in a group of four, two-on-two, to move the ball across a goal line so that you are playing offense any time you have the ball.

Change the goal line to a goal and add two goalies in the above setting.



Grade/Level: Fifth

Concept/Activity: Educational Sport/Object Manipulation- Volleyball

Objectives: The learner will be able to:

- G.5.12. Use a two-hand overhead pass to continuously self-hit a ball into the air three times.
- G.5.13. Use a two-hand overhead pass and work with a partner to send and receive a ball.
- G.5.14. Use a forearm pass (bump) to return an accurately tossed ball to a tosser.
- G.5.15. Use a rules of rotation and line violations in a three-on-three game setting involving a cooperative effort to keep a ball in play following an underhand serve and using a bounce-strike-bounce pattern.
- G.5.16. Use an underhand serve to hit a ball to a wall above a seven feet line from a distance of ten feet.

EQUIPMENT: Variety of lightweight balls, vinyl, beach balls, foam balls of volleyball size, markings for targets, rope/net sufficient for all students in small groups, wall or other surface, indoor or outdoor area.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.12 Can the learner continuously self-hit a ball with a two-hand pass?

Work to keep one foot in place on a floor spot while hitting the ball into the air.

Use equipment to design a target. Then hit the ball to target after two self-hits into the air.

Use a two-hand overhead pass to continuously self-hit a ball into the air three times.

Provide the learners with a variety of ball (beach, vinyl foam) of different sizes. Encourage the learners to choose the ball that seems best for them. Model the use of the two-hand overhead pass. Identify the processes necessary for control. (See Volleyball grade 4 for teaching cues).

Challenge the learners to try to keep one foot in place as they self-hit the ball. Have learners hit the ball slightly in front and move to hit it again.

Does the learner use a two-hand overhead pass to self-hit a ball three consecutive times within three trials?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.13 Can the learner control a two-hand pass?

Return a tossed ball accurately to a partner by using a two-hand overhead pass.

Move to receive a tossed ball and accurately return it to a partner with a two-hand overhead pass.

Work with a partner to keep a ball going while using two-hand overhead pass.

Work with a partner to keep a ball going over a rope/net.

Work with a partner to travel the length of a rope. Keep the ball going back and forth by using two-hand overhead passes.

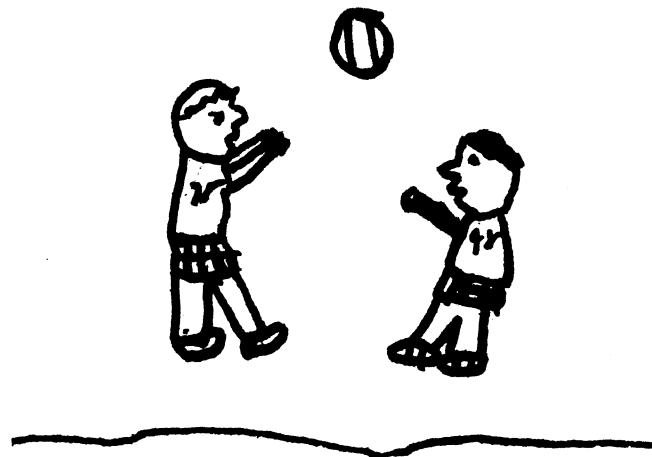
Use two-hand overhead passes to play "Volley It Up".

Provide a variety of ball as above. Model the use of the two-hand overhead pass to keep the ball going. Point out the need for quick movements, eyes on the ball, and height of the passes.

Have partners work to keep a ball in the air over a rope as they travel the length of it. Direct them to gradually back apart from each other until they are about five - six feet apart and continuing to keep the ball in play.

See if partners can make a set number of passes before they try to pass to a target. "Volley It Up" - (Groups of five -six feet apart arranged in circle formation with or without a player in the middle. Each circle tries to keep its ball up in the air by using the overhead pass. The ball may be hit by any player in the circle or rules may be established to be sure that everyone is included).

Does the learner use a two-hand overhead pass to strike a ball back and forth with a partner for a total of four consecutive contacts?



En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.14 Can the learner execute a forearm pass (bump)?

Maneuver your body to get into position to receive a toss and hit with forearms (bump).

Use the forearm pass to accurately send a ball to a target.

Use a forearm pass to return an accurately tossed ball to the tosser.

Use a painted drawn target between partners and use forearm passes to bounce the ball in the target each time.

Design a game using the hoop and forearm passes.

Student choice of balls as discussed above. Model the forearm pass and identify the key elements. Learners may need to practice mimetically to become accustomed to the proper position of arms and body.

- 1) Shoulder brought in.
- 2) Elbows straight.
- 3) Hands clasped together.
- 4) Back straight.
- 5) Knees bent.

Does the learner use a forearm pass to return an accurately tossed ball to the tosser in five of seven trials?

5.15A Can the learner use an underhand serve to set a ball in play?

Student choice of ball as discussed previously. (See Volleyball grade 4 for review of underhand serve). Teach the learners cooperative three-on-three games through explanation (definition, example, process). Define the rules concerning boundary lines and line violations. Use guided practice in one-on-one settings to check for thorough understanding of these concepts.

Does the learner demonstrate rules of rotation, and line violations in a three-on-three cooperative game?

En Route Learnings

Teach To The Objective

Monitor Learner Progress

Serve the ball to the wall from a line, then back up and do it again.

Serving to a partner over a low net.

Then teach concept of rotation. Present rules of lines and rotation necessary for their game of three-on three.

[Three "Volley". The court sizes may vary with each group of six according to their skill and the space available. Each group uses the same rules.

Start each play with a service. The ball must bounce once before being contacted and only three hits are allowed on a side - adjust this if skill is evident and fewer hits are possible. (In this game mandatory three hits may slow play to an inappropriate point. As you allow/encourage quicker response and greater strategy through fewer contacts per side, be sure to emphasize the differences with volleyball.) Set a goal of a set number of successful passes across the net for the cooperative group of six.]

5.15B Can the learner demonstrate understanding of boundaries and line violations?

Set boundary lines and determine line violation penalties for a one-on-one game.

Play a one-on-one game demonstrating an understanding of boundaries and line violations.

NOTE: To minimize negative transfer from this "Bouncing" game to volleyball, be sure to emphasize the purpose of the game as a practice setting for rules, strategy and movement. Use discussion to help learners identify differences in this setting and volleyball.

5.15C Can the learner demonstrate understanding of the rules of rotation?

Practice rotation in a group of three.

- 5.15D Can the learner work in three-on-three setting to keep a ball in play while using rules of rotation and line violations?

Working in a three-on-three setting play "Three Volley".

- 5.16 Can the learner use an underhand serve to direct the ball?

Student choice of ball. Learners may work over a net as well as to the wall.

Does the learner serve from ten feet above a seven foot line on the wall in five out of seven trials?

Practice serving the ball from a line to the wall above a five feet line.

Start learners at eight (8) feet from the wall/net. When they serve successfully three times in a row take one step back until they are serving from ten feet.

Serve the ball over the net into the court area.

Use targets placed on floor to encourage accuracy in serving.

As learners gain power in serving over the net begin to focus more on control by providing material for targets and allow partners to work to serve accurately after a bounce in the target to return the ball with a forearm pass.



Sean McKenzie

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Grade Level: Fifth

Concept/Activity: Educational Dance and Rhythms

Objectives: The learner will be able to:

- D.5.1. Utilize locomotor and non-locomotor movements to characterize actions which advance-retreat or meet-part.
- D.5.2. Interpret visual images, designs, and pictures through movement in personal and general space.
- D.5.3. Demonstrate an awareness of symmetrical and a symmetrical body shapes through actions in personal and general space.
- D.5.4. Demonstrate the ability to combine the movement qualities of flow with weight, time and space.
- D.5.5. Skill in combining walking steps, with complex patterns of partner and group interactions to perform introductions, trims and endings for circle and square dances.
- D.5.6. Skill in combining walking steps with complex patterns of interaction with a partner and group to perform main figures from a circle formation.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.1 Can the learner use advancing and retreating actions and/or meeting and parting actions to develop a sequence?

Explore several advancing and retreating actions, choose your two favorites and show them to a friend.

Use related words to help students understand concepts
advance - reach, approach
retreat - withdraw, remove
meet - together, close
part - away, separate

Does the learner demonstrate clear actions in three out of four movement situations?

Explore several meeting and parting actions, choose your two favorites and show them to a friend.

Look for variety of body parts used and several different forms of locomotion.

Look for extremes of each movement quality - far apart
close together, very quick, slowly, etc.

Does the learner's action go the extremes:
- close as possible?
- far away as possible?

En Route Learnings

Meet, advance to one part of space, then part, retreat to another space.

Develop a movement sequence using advance-retreat, meet-part as main themes.

- With a prop like a scarf or streamer.
- With partner, compare and contrast actions.
- With music, use phrases and changes in sounds to signify changes in actions.

Teach To The Objective

Props allow learners to focus alternatives outside of the body and lose inhibitions.

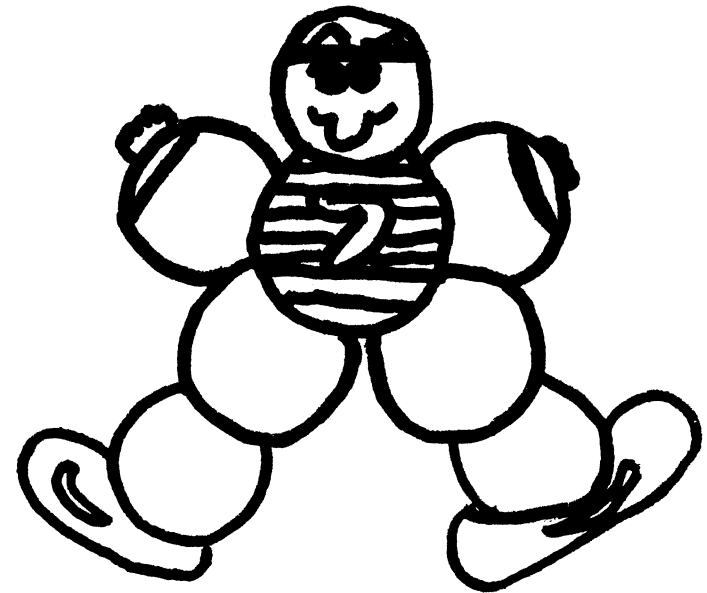
Give each partner a specific role at first - #1 advance, whirl, retreat, #2 withdraw, pause, pounce. Then, let partners choose own roles.

Listen to music, decide where changes of phrasing are located, use them as transitions from advancing to retreating, meeting to parting.

Monitor Learner Progress

Does the learner use a variety of body parts (at least five)?

Does the learner use the themes of advancing and retreating and meeting and parting to develop a sequence in four out of five trials?



Grade Level: Fifth

Concept/Activity: Educational Dance and Rhythms (Senses - Sight and Images)

Objectives: The learner will be able to interpret visual images, designs, and pictures through movement in personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.1 Can the learner with a group develop a short movement sequence which interprets the movement qualities of a "design" to get into the shape of the design and ends in a held pose?

Choose a picture design, or image and describe its properties.

Create the shape of the picture or design

Choses two or more of its properties and interpret these

properties through your movement.

Recreate a picture or design with a partner or small group. Use movement qualities of pathway.

This experience works best with students in small groups with one picture per group. Use large simple pictures from magazines.

Have the same quality designs prepared as well as exciting pictures which stimulate movement as a source. Encourage learners to bring in their own designs and pictures. Modern art images, pictures of sculptures, bridges, birds soaring, volcanoes erupting, tornadoes, calm pools, waterfalls, etc. make excellent choices and provide for a variety of movement responses.

Ask stimulating questions which generate awareness of art and movement qualities. Careful examination of the movement properties of pictures, designs should be made

prior to working with learners. A bird soaring glides through the sky, clouds float, the wind gusts blow, an unsuspecting rabbit basks in the sun. Learners can thus find the real movement possibilities provided by the visual images.

Does the learner effectively create the shape of the picture or design in three out of five situations?

Does the learner effectively create a picture or design through movement with a partner or small group.

En Route Learnings

level, flow and direction to get into the design. Hold the group design as an ending to the movement sequence.

Develop a short group movement sequence which interprets the movement qualities of the design to get into the shape of the design and ends in a held pose.

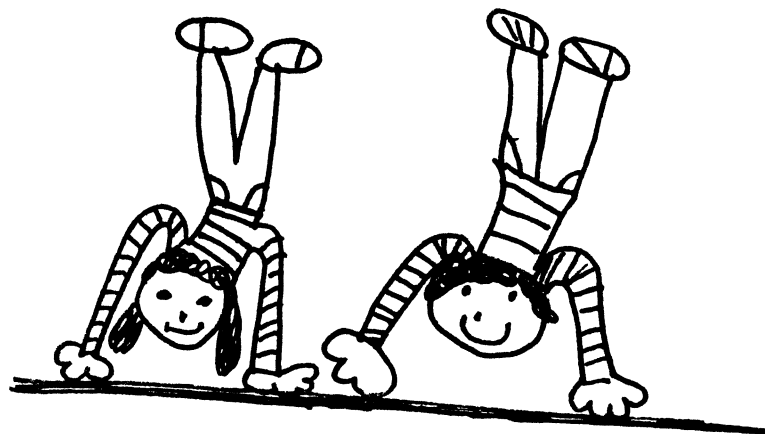
Teach To The Objective

Ask learners to focus on a particular quality and demonstrate that quality through their movement or shape.

Combine qualities of level, line, shape, direction, etc. to produce a movement sentence.

Monitor Learner Progress

Does the learner demonstrate the ability to develop a short group movement sequence which interprets the movement qualities of a picture or design and ends in a held pose in three out of four situations?



Grade Level: Fifth

Concept/Activity: Educational Dance and Rhythms (Awareness of Space - Shape)

Objectives 3: The learner will be able to demonstrate an awareness of symmetrical and non-symmetrical body shapes through actions in personal and general space.

En Route Learnings

Teach To The Objective

Monitor Learner Progress

5.3A Can the learner demonstrate symmetrical shapes in personal space?

Symmetry occurs in a left-right plane. One cannot be symmetrical with body parts in forward-backward relationship

Make believe learners are posing in sports.

Look for variety in use of body parts, shapes, level, extensions, and directions.

Move into a symmetrical shape and hold a pose until my signal.

Have the learners in personal space, define the concept of symmetrical-body parts on opposite sides doing the same thing.

Does the learner demonstrate symmetrical poses four of five trials?

Show me three different symmetrical poses which show a change of use of body parts, level, extension, direction and base of support.

Vary symmetrical poses by changing:

- Use of body parts
- Level
- Extension
- Shape-bend, stretch
- Direction
- Bases of support

Does the learner's poses show changes in the use of body parts, levels, extensions, directions and base of support?

Using sports and/or machines often helps learners identify symmetrical and non-symmetrical shapes.

Examples:

Sports: Football
Basketball
Diving
Gymnastics
Baseball

Machines: Forklift
Dumptruck
Catipillar
Stapler